

Santo P.º P.º Choro

audite laudate laudes omnes nesgentes laudate laudes laudes laudes eum omnes omnes populi omnes populi omnes populi confirmata est super nos nos misericordia eius manet manet in eternum

manet // manet in e servis Glori
Gloria
solo
et fili o. Gloria
si eus erat in principi o et nunc //
et semper et - - - in secula et - in-
secula seculo nro a - - me et - - in-
secula et in secula seculo nro a - -
me ame // //

Qanto 2^o primo chor

Gaudate & Omnes populi
omnes populi qui nati confirmata est confirmata est super nos
misericordia eius confirmata est misericordia eius confirmata est
confirmata est super nos misericordia eius et ueritas ueritas
domini manet manes manet in eternum manet in eternum

Gloria

si cest
e rat in pri nci pi o et nunc et nunc
et semper et in
secula seculo nu et
- in se cu la seculo
nu a piano me
a me a me

Alto P.º choro

36

solo

Laudate omnes populi laudate lau-
dare laudare eum omnes populi om-
nes populi confirma da est
super nos
manet Glori-a
et spiri-tu-i sanc-
to si eut e nat in prin-ci-pi-o et

13.

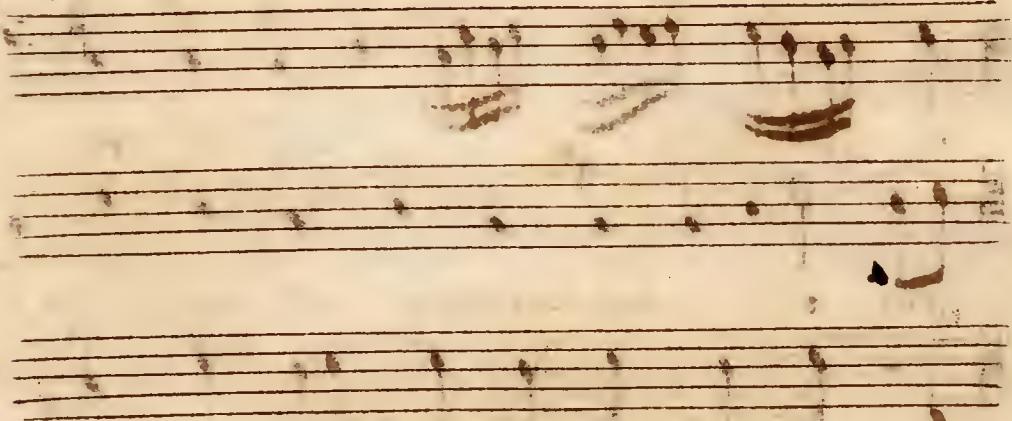
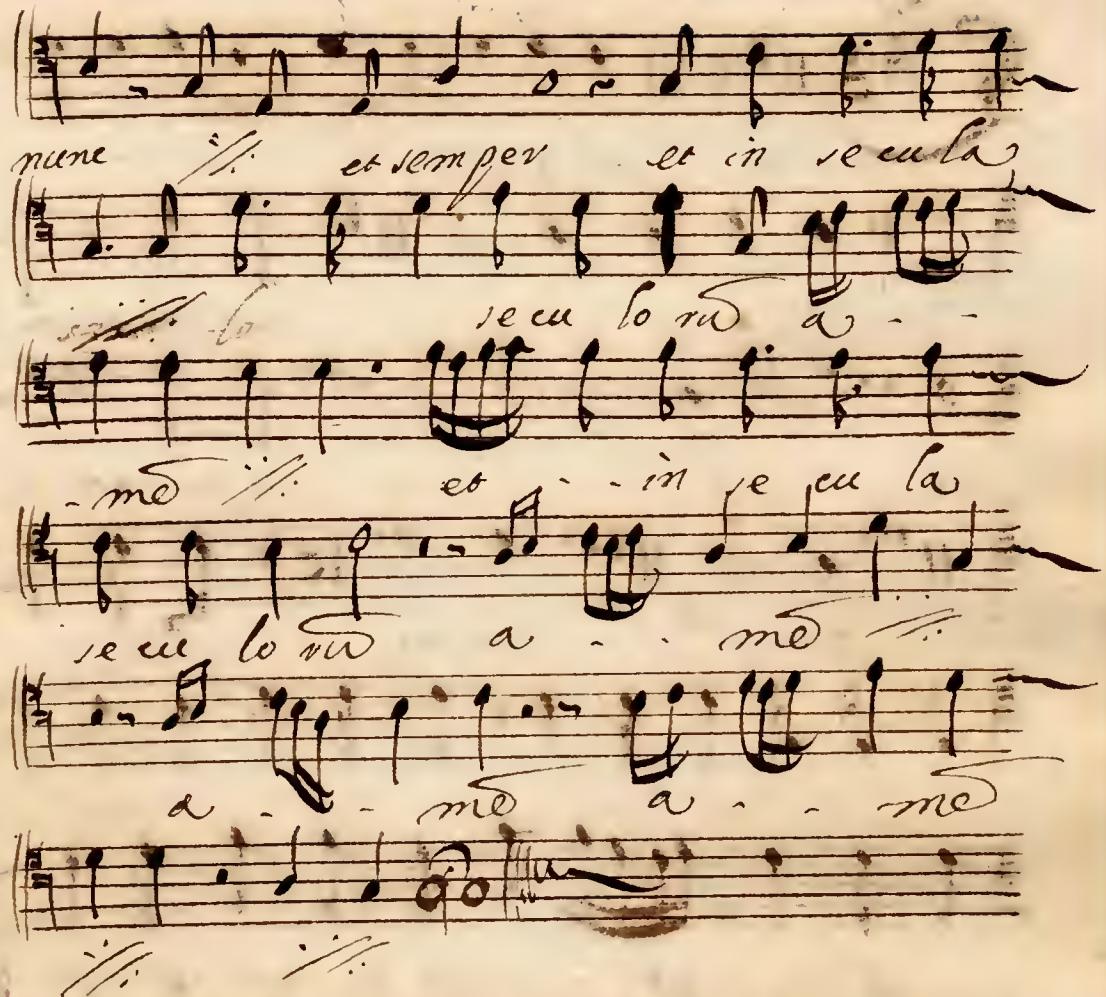


Senore P. Choro

Handwritten musical score for a solo voice (Soprano, Alto, Tenor, or Bass) and piano. The score consists of five staves of music, with lyrics written in a mix of Latin and Portuguese. The lyrics are as follows:

audace omnipes popu li //
confir mata
est super nos
manet manet Glori a
et spi ri ta - i -
sane so si eus erat in prin ci pi -
o et nunc // et sem per et -

The score includes various musical markings such as dynamic signs (e.g., f for forte, p for piano), articulation marks, and performance instructions like "solo". The paper is aged and shows signs of wear.

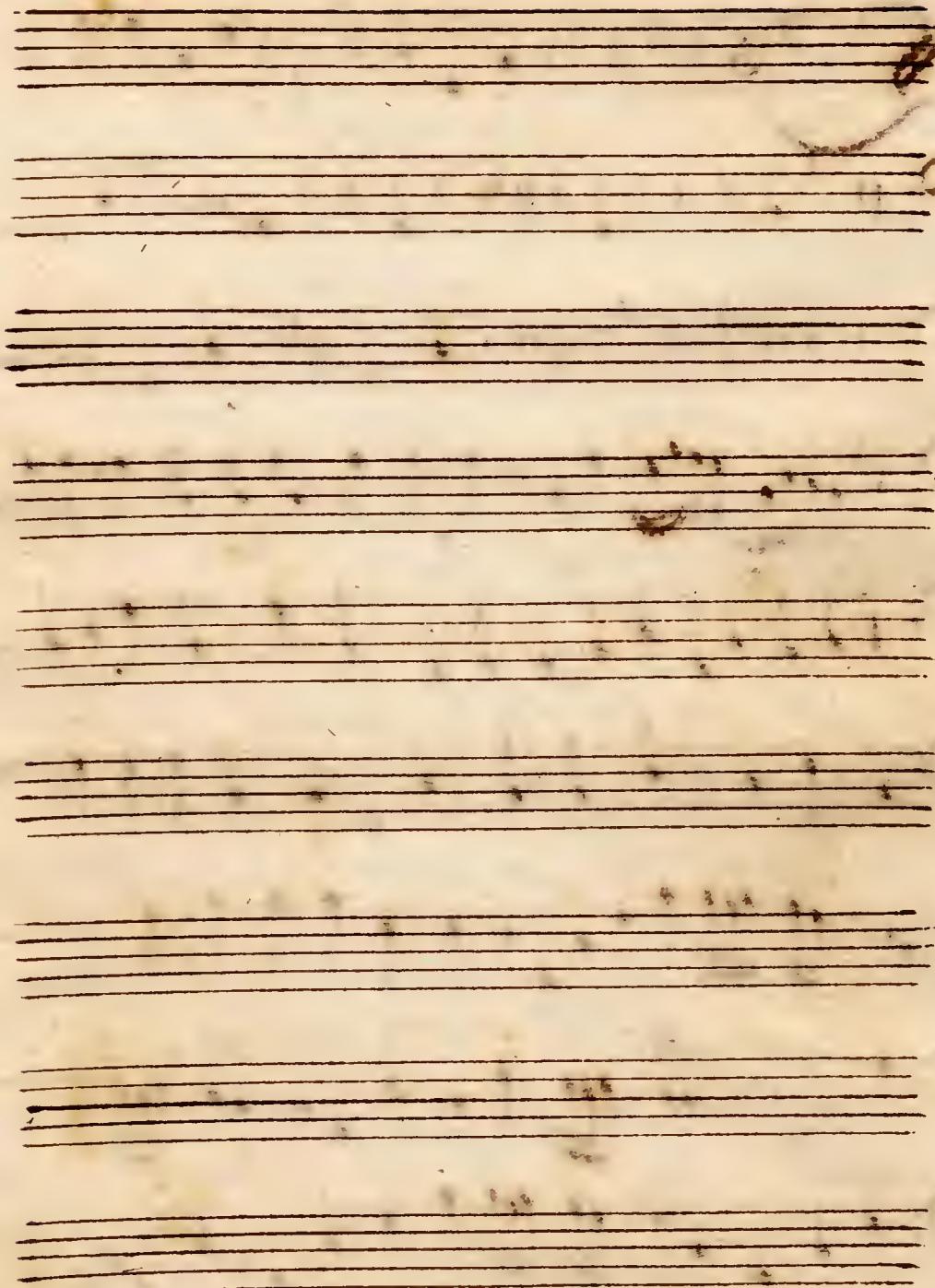


Basso primo choro

Handwritten musical score for basso primo choro, featuring five staves of music with Latin lyrics. The lyrics are as follows:

Qaudas Omnes populi
super nos manet
Pa trii gloria
sicut eras in principio o et nunc et eis
per et nunc et semper et in secula
a me et in secula secula
lorn a me a
me a

The score consists of five staves, each with a different vocal line and a unique rhythmic pattern. The vocal parts are separated by vertical bar lines, and the music is divided into measures by short vertical strokes. The lyrics are written in a cursive hand, often appearing above the staff or integrated into the vocal line. The paper is aged and yellowed.



Quarto a. Cho.

36

Sauda Omnes populi

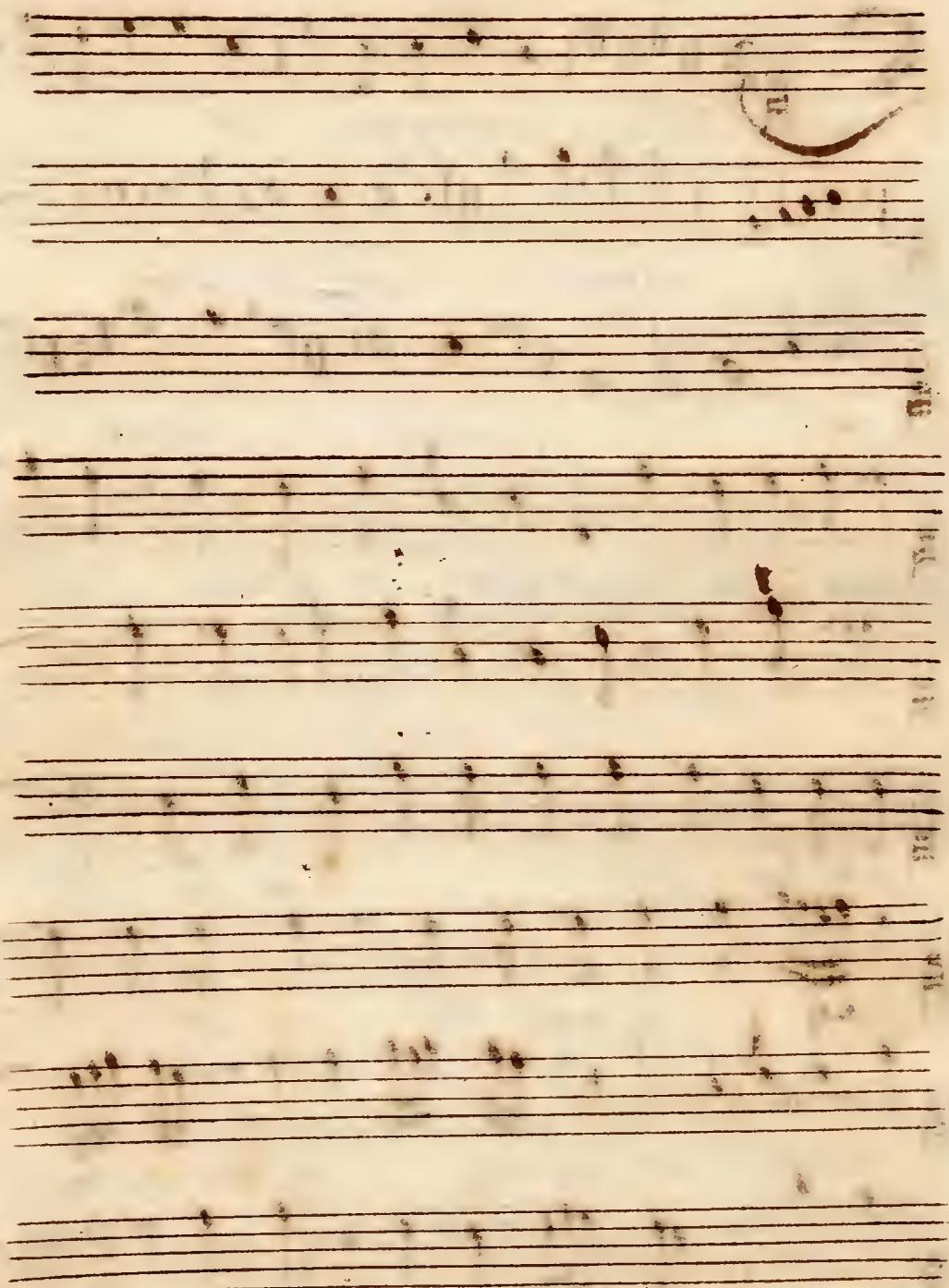
omnes populi confirmata est.

sic ut erat in prin cipi et nunc

secu la et semper

in secu la

secu lo vio a - - mo



Alto 2º secundo chor:

audiret omnes populi

confirmata est

super nos manet

Gloria si oculi erat

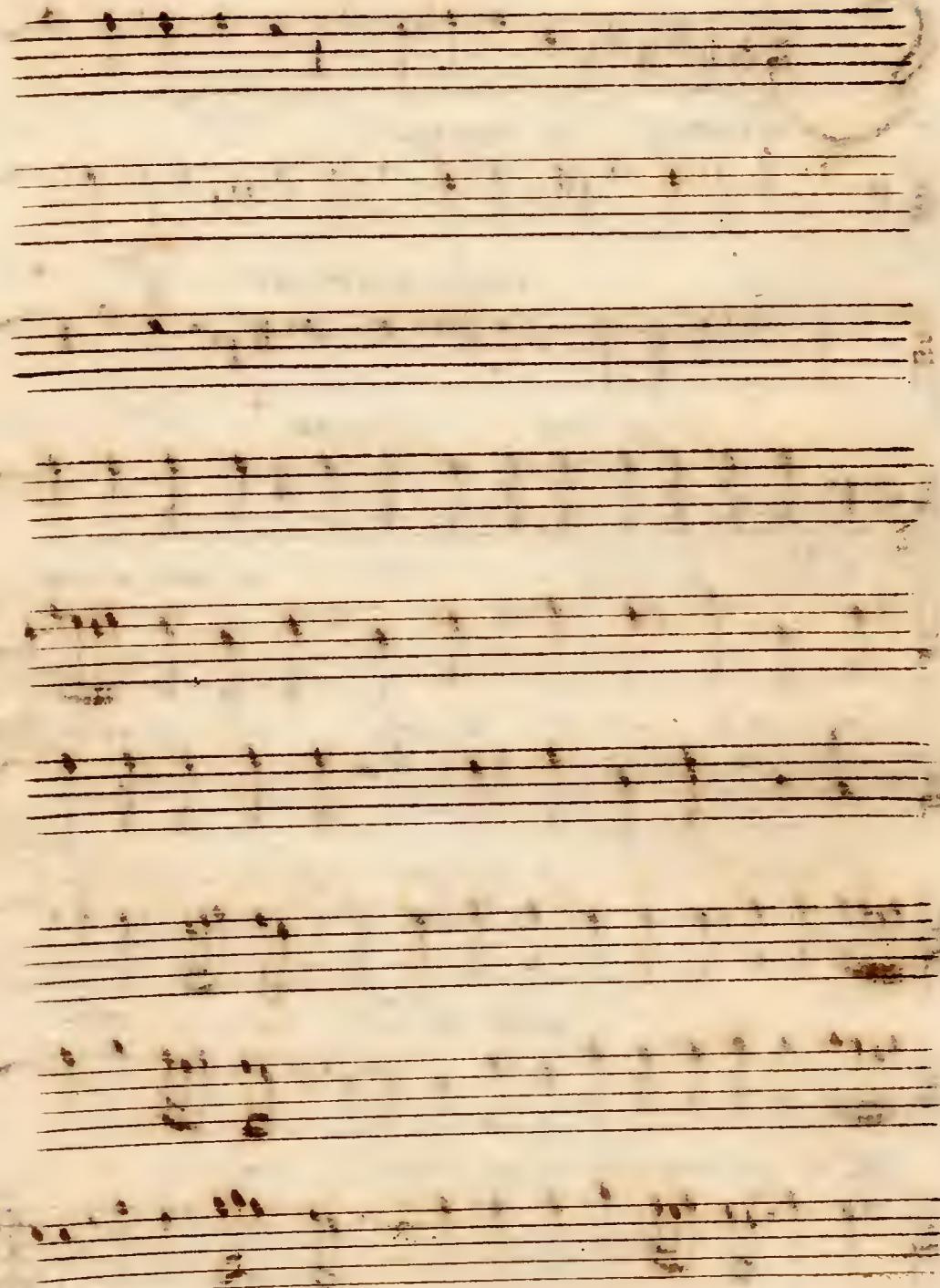
in principio et nunc et semper

et nunc et semper et in secula

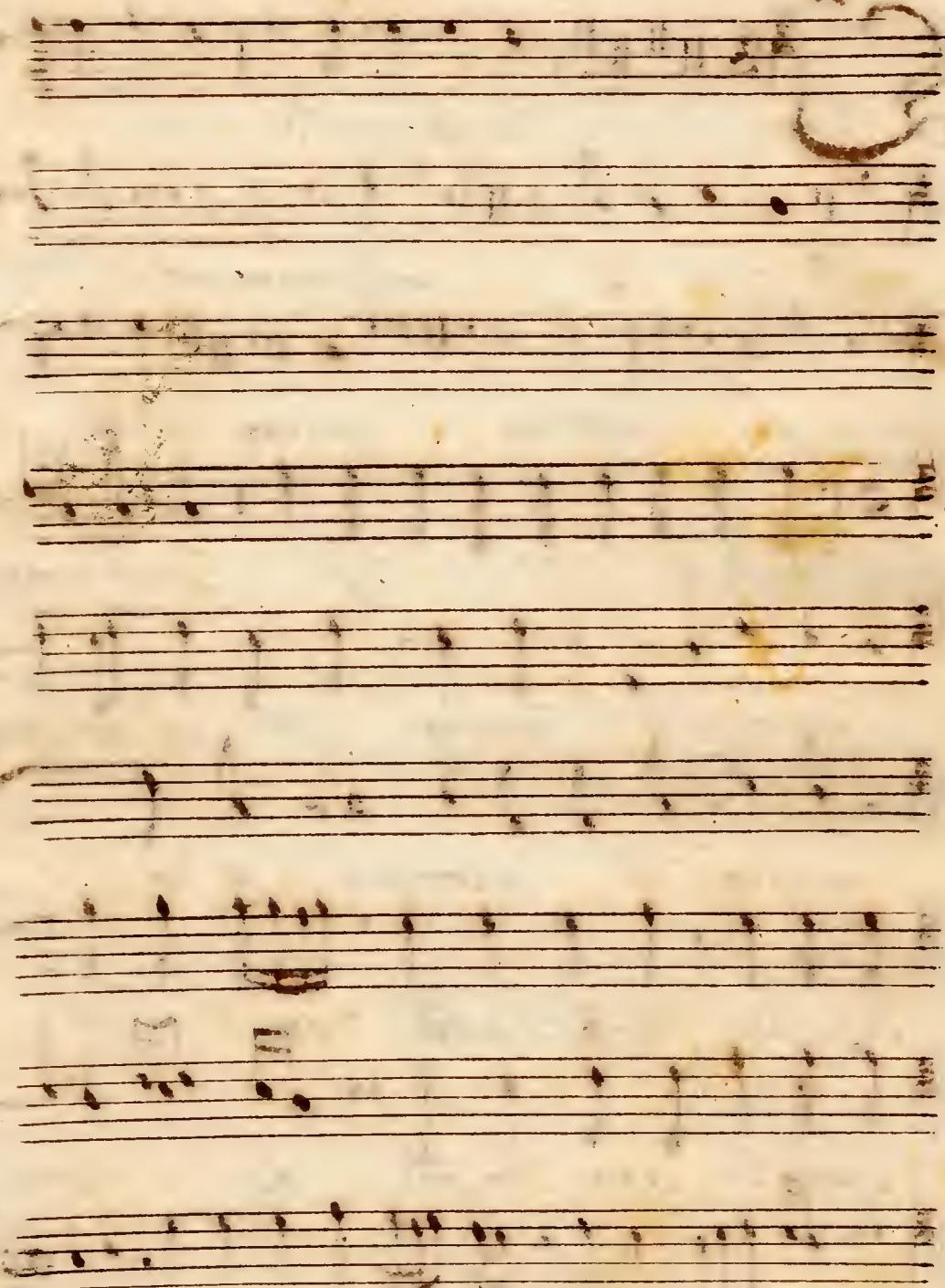
seculorum aeternae

in secula seculorum aeternae

me



Tenor 2º choro

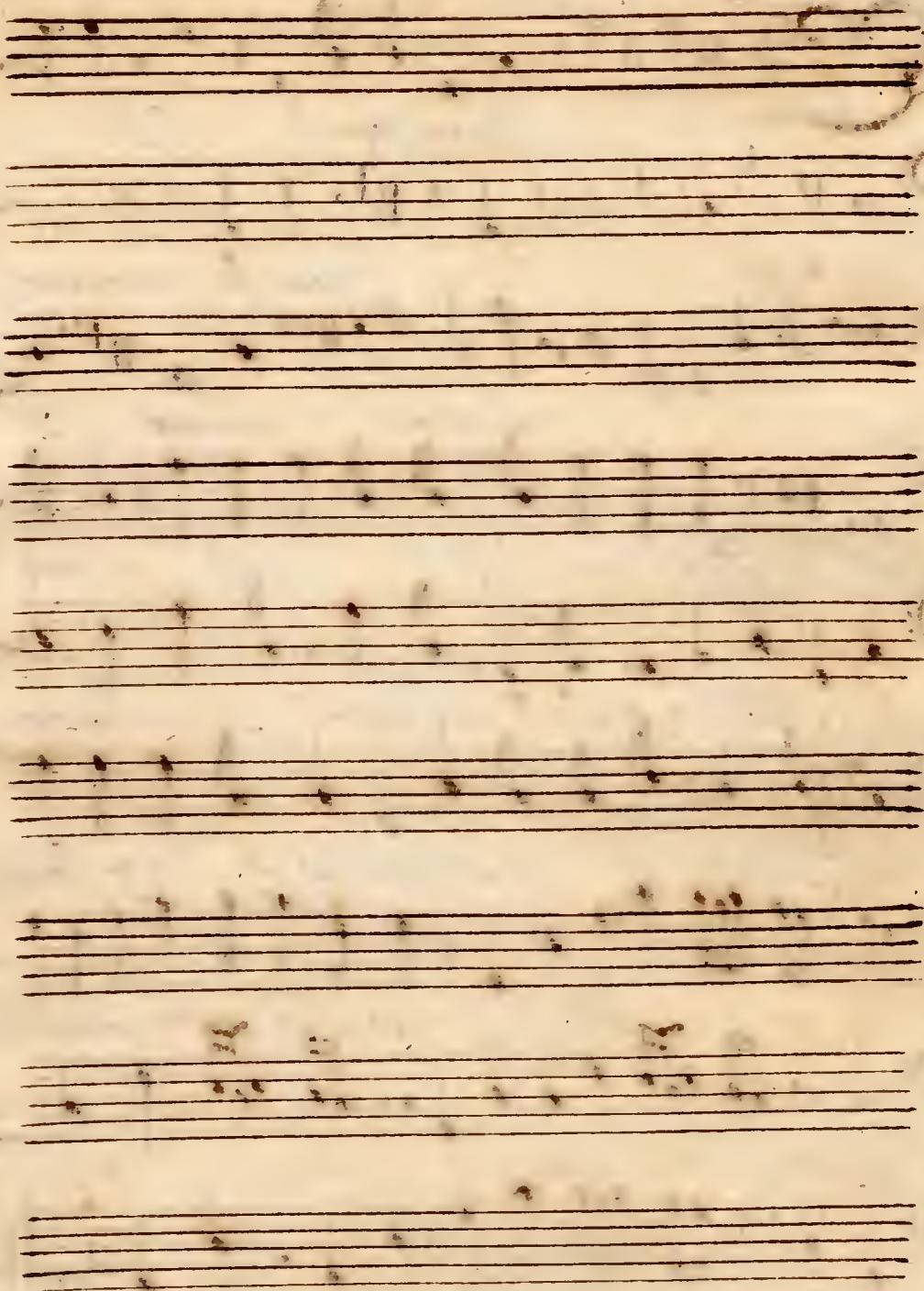


8.º 2.º Cho.

Handwritten musical score for a two-part choir (2.º Cho.). The score consists of five staves of music, each with a different vocal line. The lyrics are written in Latin, with some words in Spanish. The music is written in a cursive, Gothic-style hand.

The lyrics are as follows:

Quoniam Omnes populi confirmata est
super nos manet Glori-a si autem
erat in principio et nunc et semper et in secula
per et nunc et semper et in secula seculo-
rum a me a me

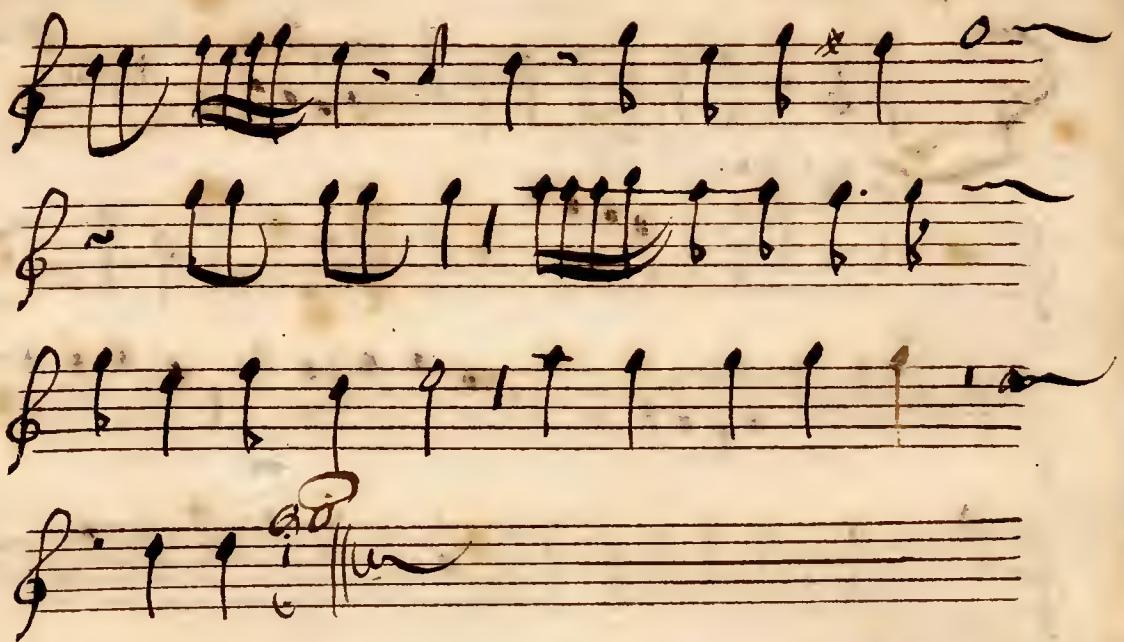


Violino 1

audace O nio

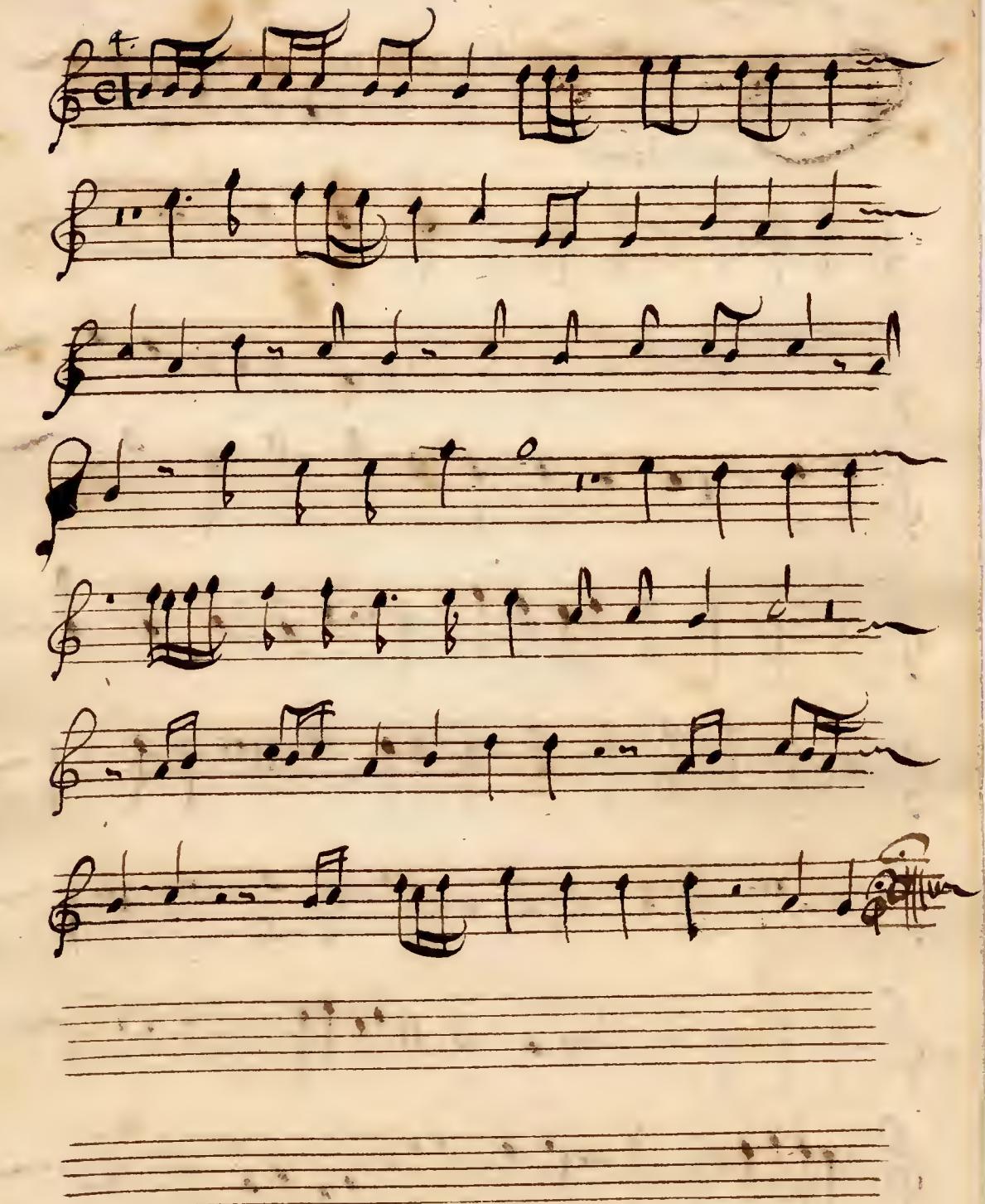
34

10



Violino 2

Handwritten musical score for Violin 2, consisting of eight staves of music. The score is in 2/4 time. The first staff begins with a dynamic of f and a tempo of mod. Danza . The music consists of eighth and sixteenth note patterns, with some notes marked with an asterisk (*) and a sharp sign (#). The subsequent staves continue this pattern, with some variations in note heads and rests. The paper is aged and shows some staining.



23.8



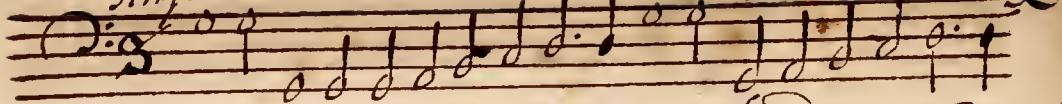
rgano

Saudate, Domini con i ^{ti} di
franci, oggi Maestro di
Cappella in L. Pio La Brano

128.

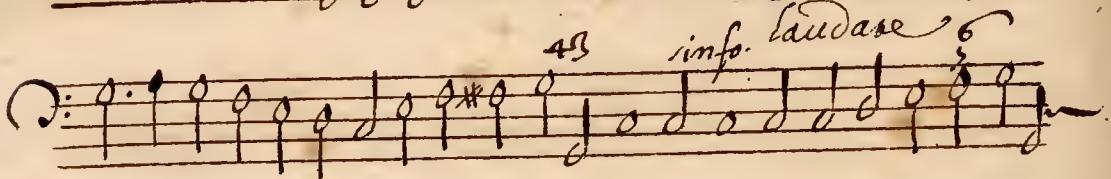
Org.

sinf.



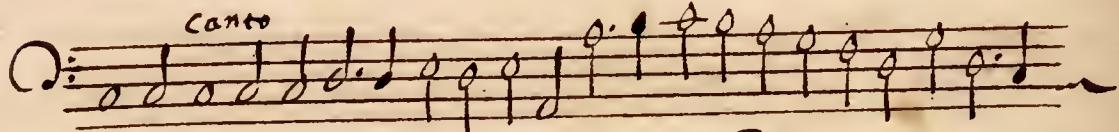
43

43

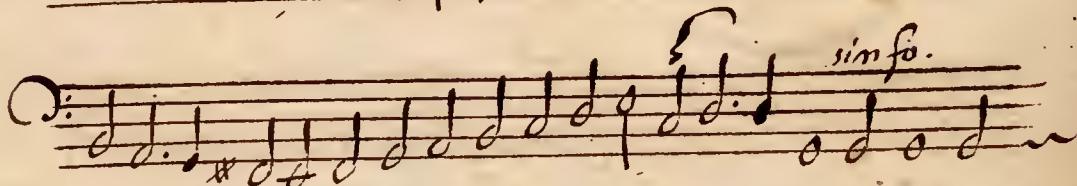


43

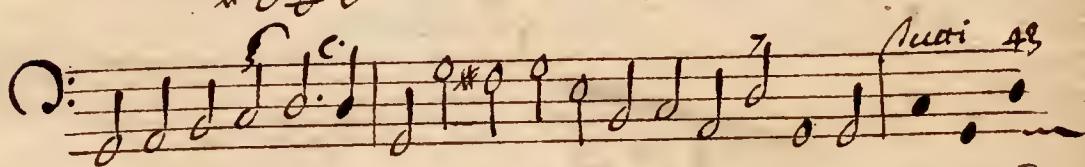
sinf. laudare



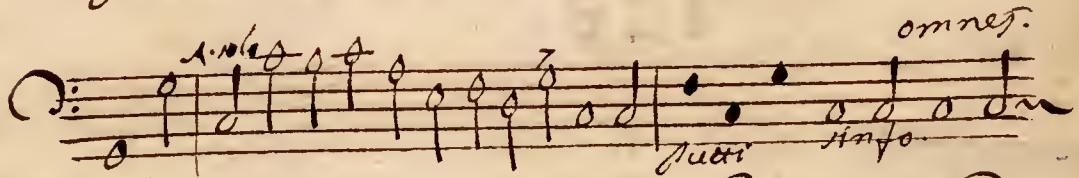
canto



sinf.

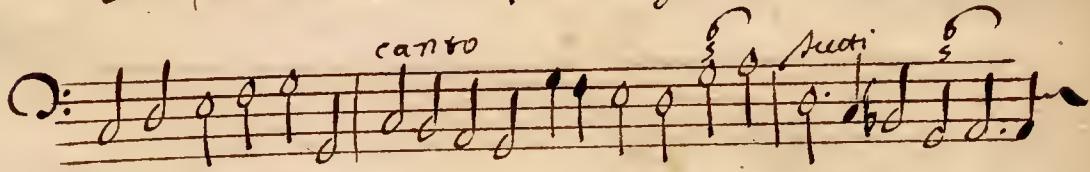


43



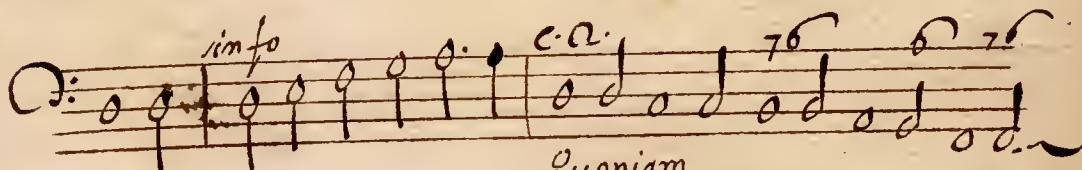
omnes.

sinf.



canto

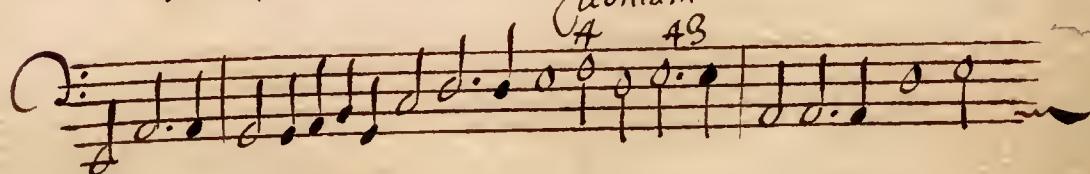
43



sinf.

c.a.

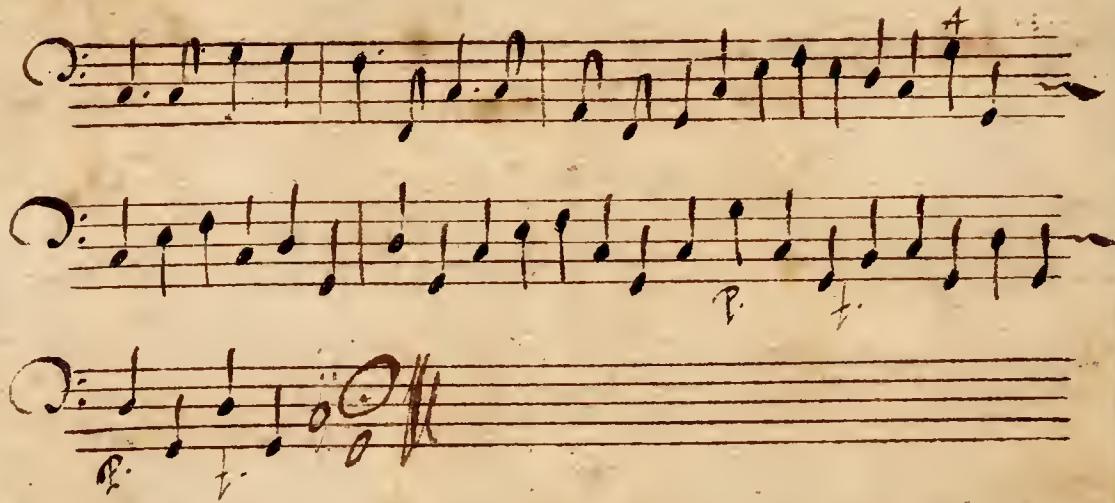
43



Euoniam

4 43

Handwritten musical score for a string quartet, consisting of six staves. The staves are arranged in two columns of three. The top staff (Violin I) has a dynamic of *fuori* and a tempo of *c. 2 solo*. The second staff (Violin II) has a dynamic of *c. 2 canz.* The third staff (Cello) has a dynamic of *simfo.* and a tempo of *c. 2.* The fourth staff (Double Bass) has a dynamic of *simfo.* and a tempo of *c. 2.* The fifth staff (Violin I) has a dynamic of *fuori* and a tempo of *c. 2 solo*. The bottom staff (Double Bass) has a dynamic of *simfo.* and a tempo of *c. 2.* The score includes various musical markings such as *ca.*, *6/8*, and *sicut erat*.



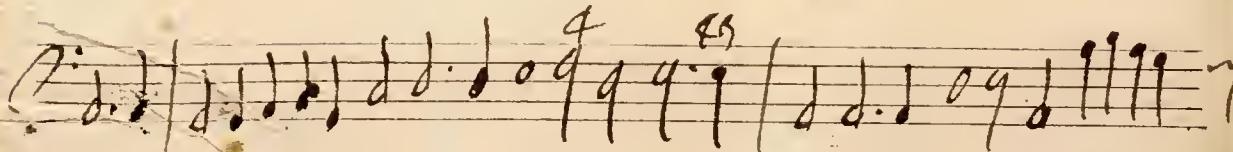
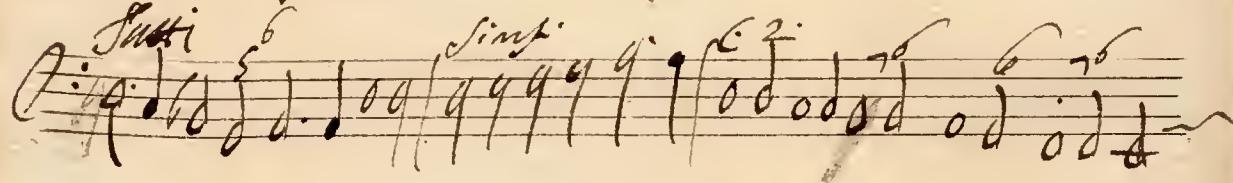
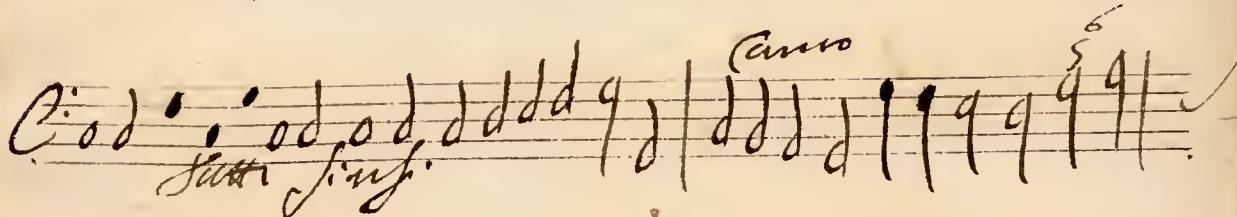
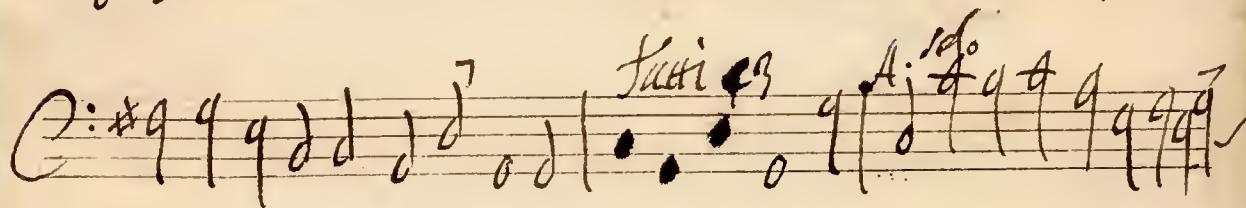
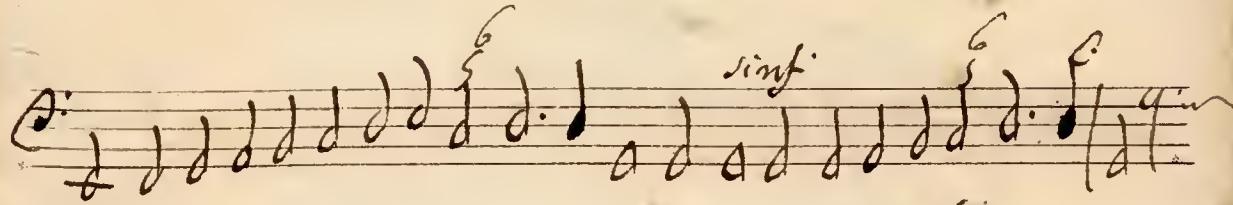
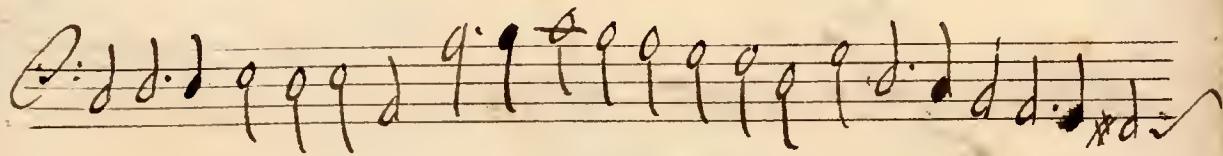
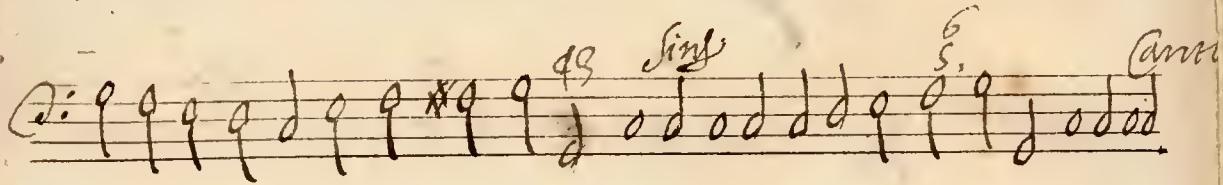
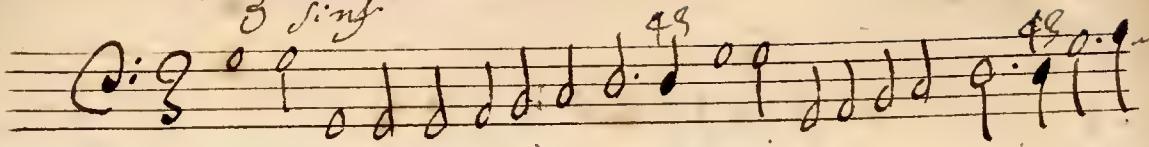
Organo. a 7. ovvero 11. voci:
2 violon 6 voci 9 voci

Gaudate domini diconi di

Franco Foggia Maestro

Capella in s. Gio. Giovanni.

Organo
sing.

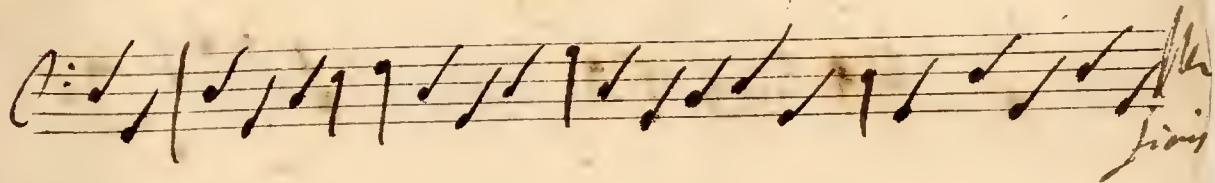


A handwritten musical score for a single melodic line. The score is in common time (C) and consists of two measures. The first measure starts with a sharp sign (F#) and contains a dotted half note followed by a quarter note. The second measure starts with a sharp sign (F#) and contains a dotted half note followed by a quarter note. The score is written on five lines of music with a single vertical bar line separating the two measures. The handwriting is in black ink on a light-colored background.

A single melodic line is written on five staves. The first staff begins with a clef, a 'C' for common time, and a '0' for a key signature of zero sharps or flats. The second staff starts with a '0' for a key signature of zero sharps or flats. The third staff begins with a '0' for a key signature of zero sharps or flats. The fourth staff starts with a '0' for a key signature of zero sharps or flats. The fifth staff begins with a '0' for a key signature of zero sharps or flats. The music consists of eighth and sixteenth note patterns, with a fermata over the eighth note of the first measure and a repeat sign with a '2' over the eighth note of the second measure.

A single melodic line is written on five horizontal lines. The first measure begins with a clef (C) and a '1' above the staff. It consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The second measure begins with a '2' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The third measure begins with a '3' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The fourth measure begins with a '4' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The fifth measure begins with a '5' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The sixth measure begins with a '6' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The seventh measure begins with a '7' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The eighth measure begins with a '8' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The ninth measure begins with a '9' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The tenth measure begins with a '10' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The eleventh measure begins with a '11' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The twelfth measure begins with a '12' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The thirteenth measure begins with a '13' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The fourteenth measure begins with a '14' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The fifteenth measure begins with a '15' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The sixteenth measure begins with a '16' above the staff and consists of a series of eighth-note pairs: (long), (short), (long), (short), (long), (short), (long), (short). The sixteenth measure ends with a vertical bar line.

A handwritten musical score for a single melodic line. The score is in common time (C) and consists of two measures. The first measure starts with a quarter note followed by a dotted half note. The second measure starts with a dotted half note followed by a quarter note. The notes are written on five-line staff paper.



A page of handwritten musical notation on aged, stained paper. The notation is in a unique, non-standard musical staff system. The page is filled with various musical staves, some with single lines and others with multiple lines. The notation includes a variety of note heads, some with diagonal lines and others with vertical stems. There are also several rests and various types of bar lines. The paper is heavily stained with brown and reddish-brown marks, particularly along the left edge and bottom. The overall appearance is that of a historical musical manuscript.

A page of handwritten musical notation on five-line staves. The notation is in common time and includes various note heads (circles, squares, triangles) and rests. Some staves begin with a sharp sign (F#) and others with a natural sign (F). The music is divided into measures by vertical bar lines. The handwriting is cursive and appears to be a personal sketch or a working manuscript.

Manuscript page 10v showing musical notation on four-line staves and Latin text. The text 'nisi omnes gentes' is written below the staves.

Bla

Rerum Quibus aetate

omnes populis

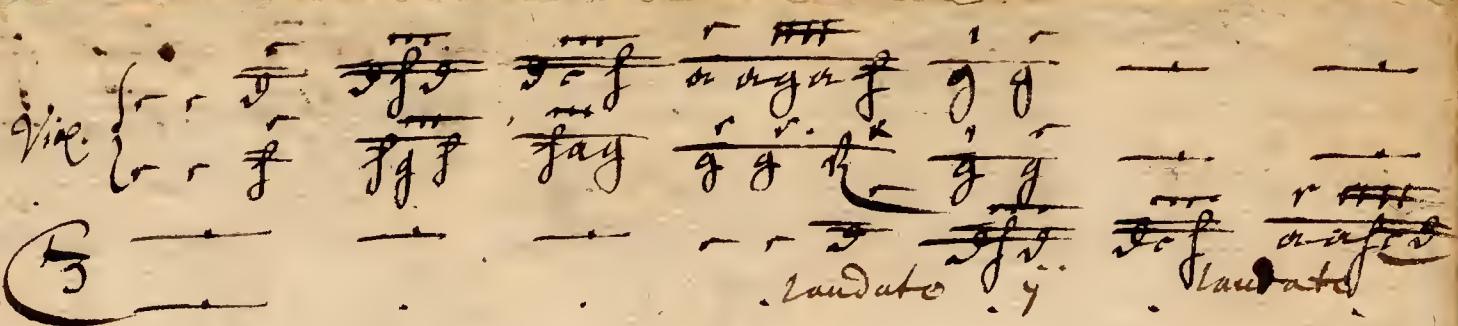
cum

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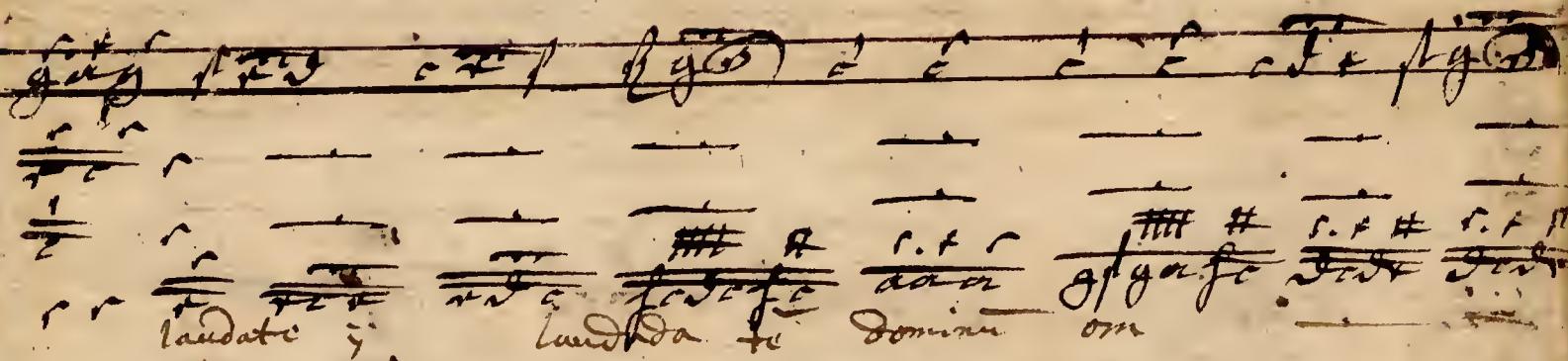
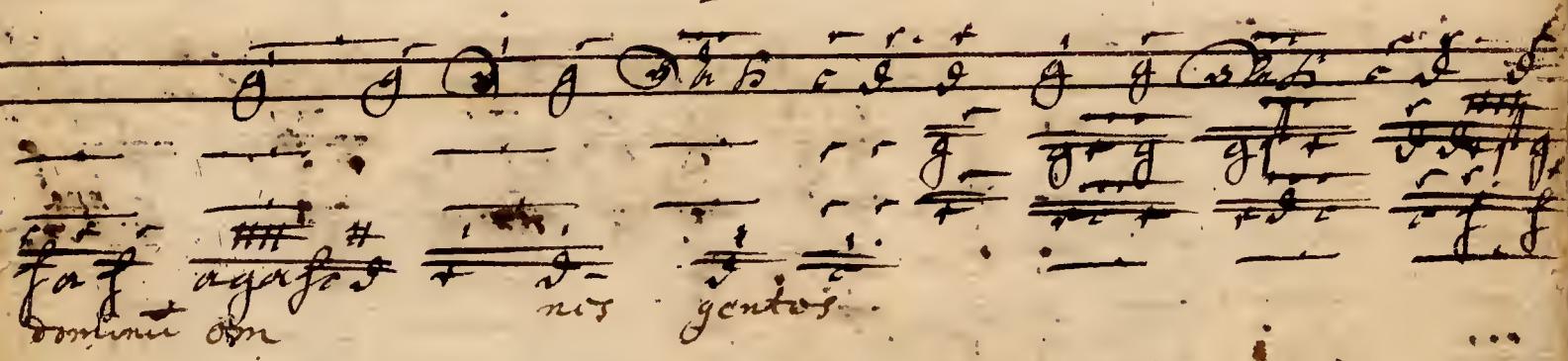
1925 168268

Laudate Dominum in omnes gentes: Fr. Fogia



36: Paus:

23:8.



Laudate Domini.

A'

Franc. Foggia

